

Steve Reich

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# Eight Lines

(Octet)

*Full Score*



Hendon Music  
Boosey & Hawkes

### Program Note

**Eight Lines** is structured in five sections, of which the first and third resemble each other in their fast moving piano, cello, viola and bass clarinet figures, while the second and fourth sections resemble each other in their longer held tones in the cello. The fifth and final section combines these materials. The transitions between sections is as smooth as possible with some overlapping in the parts so that it is sometimes hard to tell exactly when one section ends and the next begins.

In the first, third and fifth sections there are somewhat longer melodic lines in the flute and/or piccolo. This interest in longer melodic lines composed of shorter patterns strung together has its roots in my earlier music as well as my studies in 1976-77 of the cantillation (chanting) of the Hebrew Scriptures.

### Notes on Performance

**Eight Lines** (1983) is exactly the same piece as my **Octet** (1979) with the addition of a second string quartet. These additional four strings were added because of problems in performing the piece with only one player to a part. For the two violins this problem was the difficulty of playing rather awkward double stops in tune. This was solved by having two first violins and two seconds so that each player could play one note at a time instead of two, making it easier to play in tune. For the viola and cello, a second player was added to each to allow the rapid eighth note patterns to be broken up between the two players thus preventing fatigue. This small change in instrumentation has proved to make a large difference in performance and for that reason **Eight Lines** is the only version of the piece suitable for performance.

The flutes, clarinets, and bass clarinets should be amplified, not the piccolo. The level should be brought up so that these instruments are in the foreground, but not overbearing, when playing. In a hall of more than 300 seats it is preferred that the entire ensemble be amplified slightly with somewhat more level given to the flutes, clarinets and bass clarinets. The person doing the mixing should listen first to a performance or recording where the balance is known to be right. For example the recording of **Octet** on ECM records 1168 will serve this function very well. The mixing desk should be placed at a reasonably good listening position in the hall to allow the person doing the mixing to clearly hear the results during performance.

*Steve Reich*

# EIGHT LINES

(Octet)

Steve Reich  
1979

♩ = 176-184

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Viola

Cello

*divisi sempre*

*f marcato e tenuto sempre\**

11

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

\*Hold for absolutely full values

Note: Score in C. Piccolo sounds one octave higher than written. All other instruments sound where written.

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PSD-67

Printed in England 1980

Cl.1.1

Cl.1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

2

Cl.1.1

Cl.1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.



[3]

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

4

Cl. 1.1

Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*f marcato e tenuto sempre \**

*f marcato e tenuto sempre \**

Cl. 1.1

Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

\*Hold for absolutely full values

5

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

6

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

7

Cl. 1.1

Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cl. 1.1

Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

8

Cl. 1.1

Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cl. 1.1

Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cl.1.1

Cl.1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

out

out

*divisi sempre*

*divisi sempre*

fade in

fade in

Cl.1.1

Cl.1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Measures 1-4 of the musical score. The key signature is three sharps (F#, C#, G#). The tempo is marked with a quarter note. The instruments are Flute 1, Bass Clarinet 1, Piano 1, Piano 2, Violin 1, Violin 2, Viola, and Violoncello. The score shows the first four measures of the piece.

10

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*fade in*

*simile*

Measures 5-8 of the musical score. The key signature is three sharps (F#, C#, G#). The tempo is marked with a quarter note. The instruments are Flute 1, Bass Clarinet 1, Piano 1, Piano 2, Violin 1, Violin 2, Viola, and Violoncello. The score shows the continuation of the piece, with measures 5-8. The Flute 1 and Bass Clarinet 1 parts are marked with *fade in* and *simile*.



Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

First system of musical notation, measures 1-4. The Flute 1 part is silent. The Bass Clarinet 1 part plays a steady eighth-note pattern. The Piano 1 and 2 parts play a complex rhythmic pattern with eighth and sixteenth notes. The Violin 1 and 2 parts play sustained chords. The Viola and Violoncello parts play a rhythmic pattern with eighth notes and rests.

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Second system of musical notation, measures 5-8. The Flute 1 part enters in measure 5 with a melodic line. The Bass Clarinet 1 part continues its eighth-note pattern. The Piano 1 and 2 parts continue their complex rhythmic pattern. The Violin 1 and 2 parts continue with sustained chords. The Viola and Violoncello parts continue with their rhythmic pattern. A rehearsal mark 'II' is placed above the Flute 1 part in measure 5.

Fl. 1.1

B.Cl. 1.1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1.1

B.Cl. 1.1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

IIA *sempre simile*

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

12

Fl. 1.1

B.Cl. 1.1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

fade

Fl. 1.1

B.Cl. 1.1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl.1.1

B.Cl.1.1

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

out

13

Fl.1.1

B.Cl.1.1

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

fade

fade

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

14

L.H. fade

out

out

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

out

out

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.



15

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

fade

*(f)*

*(f)*

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

fade

*R.H.* fade in



16

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

div., tenuto sempre\*

out

fade in

out

17

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

div., tenuto sempre\*

out

fade in

\*Hold for absolutely full values

fade in

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

ff

mf

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1.1

Cl. 1.1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

19

Fl. 1.1

Cl. 1.1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

fade

fade

20

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

out

out

*(ff)*

*f*

*div., tenuto sempre\**

fade in

\*Hold for absolutely full values

21

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

22

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*(mf)*

*(mf) tenuto sempre\**

*fade in*

*f*

*(mf)*

\*Hold for absolutely full values

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1

Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

23

Picc.

\*B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*fade in*

*tenuto sempre*

\* This Bass Clarinet must have the low extension.

Picc.

B.Cl.1

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.



Picc.

B.Cl.1

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.





[24]

Picc. *f*

B.Cl.1

Pno.1 *(mf)* *(f)*

Pno.2 *(f)*

Vln.1 *(mf)*

Vln.2 *(mf)*

Vla. *(f)*

Vcl. *(mf)*

Picc.

B.Cl.1

Pno.1


Pno.2


Vln.1


Vln.2


Vla.


Vcl.


Picc.  Musical score for Piccolo, staff 1, measures 1-4.


B.Cl.1  Musical score for Bass Clarinet 1, staff 2, measures 1-4.


Pno.1  Musical score for Piano 1, staff 3, measures 1-4.

Pno.2  Musical score for Piano 2, staff 4, measures 1-4.


Vln.1  Musical score for Violin 1, staff 5, measures 1-4.


Vln.2  Musical score for Violin 2, staff 6, measures 1-4.

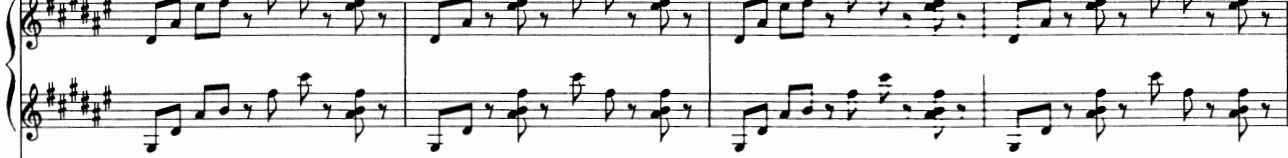
Vla.  Musical score for Viola, staff 7, measures 1-4.


Vcl.  Musical score for Violoncello, staff 8, measures 1-4.


## 24A


Picc.  Musical score for Piccolo, staff 1, measures 5-8.


B.Cl.1  Musical score for Bass Clarinet 1, staff 2, measures 5-8.


Pno.1  Musical score for Piano 1, staff 3, measures 5-8.


Pno.2  Musical score for Piano 2, staff 4, measures 5-8.


Vln.1  Musical score for Violin 1, staff 5, measures 5-8.

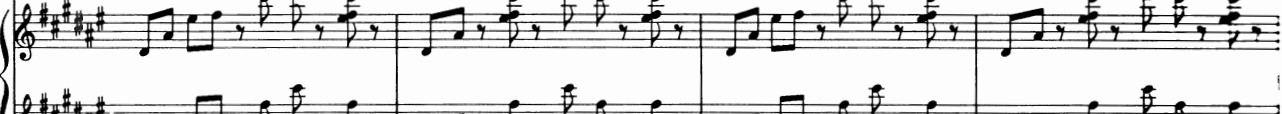
Vln.2  Musical score for Violin 2, staff 6, measures 5-8.

Vla.  Musical score for Viola, staff 7, measures 5-8.

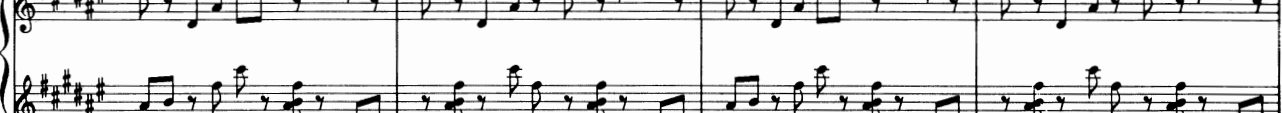
Vcl.  Musical score for Violoncello, staff 8, measures 5-8.

Picc.  The Piccolo part consists of a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). It features eighth and sixteenth notes, often beamed together, with occasional rests.


B.Cl.1.1  The Bass Clarinet 1 part is in bass clef with a key signature of three sharps. It plays a sustained, low melodic line with long notes and some ties.

Pno.1  The Piano 1 part is in treble clef with a key signature of three sharps. It features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Pno.2  The Piano 2 part is in treble clef with a key signature of three sharps. It provides a harmonic accompaniment with chords and moving lines in the right hand.

Vln.1  The Violin 1 part is in treble clef with a key signature of three sharps. It plays sustained chords and long notes, often with a fermata.

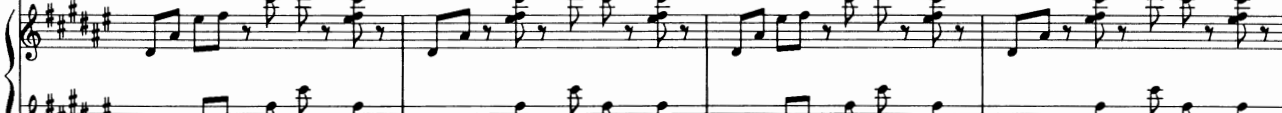
Vln.2  The Violin 2 part is in treble clef with a key signature of three sharps. It plays sustained chords and long notes, often with a fermata.

Vla.  The Viola part is in alto clef with a key signature of three sharps. It plays a sustained, low melodic line with long notes and ties.

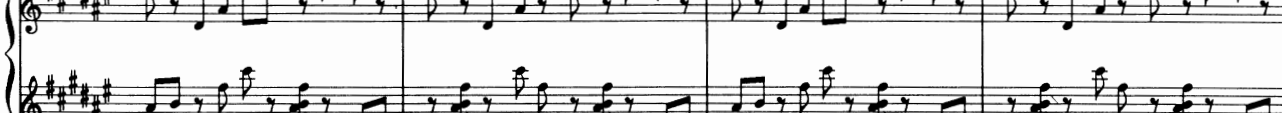
Vcl.  The Violoncello part is in bass clef with a key signature of three sharps. It plays a sustained, low melodic line with long notes and ties.

Picc.  The Piccolo part continues with a melodic line in treble clef with a key signature of three sharps, featuring eighth and sixteenth notes.

B.Cl.1.1  The Bass Clarinet 1 part continues with a sustained, low melodic line in bass clef with a key signature of three sharps.

Pno.1  The Piano 1 part continues with a complex, rhythmic accompaniment in treble clef with a key signature of three sharps.

Pno.2  The Piano 2 part continues with a harmonic accompaniment in treble clef with a key signature of three sharps.


Vln.1  The Violin 1 part continues with sustained chords and long notes in treble clef with a key signature of three sharps.


Vln.2  The Violin 2 part continues with sustained chords and long notes in treble clef with a key signature of three sharps.


Vla.  The Viola part continues with a sustained, low melodic line in alto clef with a key signature of three sharps.

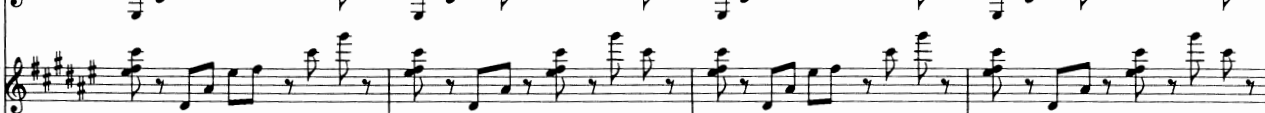
Vcl.  The Violoncello part continues with a sustained, low melodic line in bass clef with a key signature of three sharps.


25

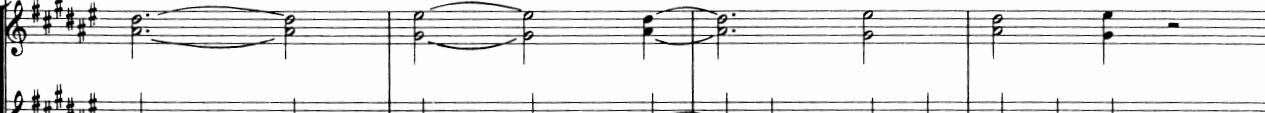
Picc. 


B.Cl.1 


Pno.1 


Pno.2 


Vln.1 


Vln.2 


Vla. 


Vcl. 


Picc. 

B.Cl.1 


Pno.1 

Pno.2 


Vln.1 

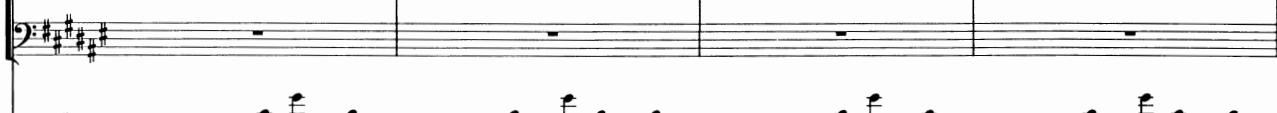
Vln.2 


Vla. 


Vcl. 


26


Picc. 


B.Cl.1.1 


Pno.1 

Pno.2 


Vln.1 

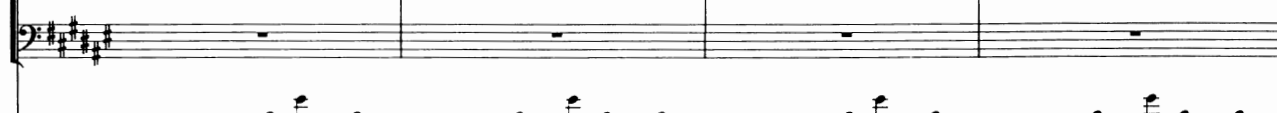
Vln.2 


Vla. 


Vcl. 


fade


Picc. 


B.Cl.1.1 


Pno.1 

Pno.2 

Vln.1 


Vln.2 


Vla. 

Vcl. 

Picc. 

B.Cl.1 

Pno.1 

Pno.2 

Vln.1 

Vln.2 

Vla. 

Vcl. 

out

**27**

Picc. 

Fl.2 

*mf*

Pno.1 

Pno.2 

Vln.1 

Vln.2 

Vla. 

Vcl. 

fade

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

This system contains the first four measures of the score. The Piccolo and Flute 2 parts play a melodic line of eighth notes. The Piano 1 and Piano 2 parts play a rhythmic accompaniment of eighth notes. The Violin 1 part has a long note with a fermata. The Violin 2 part has a long note with a fermata. The Viola and Violoncello parts have long notes with fermatas.

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

This system contains measures 5-8 of the first system. The Piccolo and Flute 2 parts continue their melodic line. The Piano 1 and Piano 2 parts continue their rhythmic accompaniment. The Violin 1 part has a long note with a fermata. The Violin 2 part has a long note with a fermata. The Viola and Violoncello parts have long notes with fermatas.



Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

out

[28]

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

L.H. fade

L.H. fade

out



Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

out

out

29

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

fade

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

fade out

**30**

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

31

Picc. *fade*

Fl. 2 *fade*

Pno. 1 *(f)* *fade in*

Pno. 2 *(f)*

Vln. 1 *fade*

Vln. 2

Vla.

Vcl.

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

**32**

Picc. *out*

Fl. 2 *out*

Pno. 1 *f*

Pno. 2

Vln. 1 *sub. mf* *marcato e tenuto sempre\**

Vln. 2

Vla.

Vcl.

**33**

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1 *f*

Vln. 2 *marcato e tenuto sempre\** *ff*

Vla.

Vcl.

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

Measures 33-36. Picc. and Fl. 2 are silent. Pno. 1 and Pno. 2 play a rhythmic pattern of eighth and sixteenth notes. Vln. 1 and Vln. 2 play sustained chords. Vla. and Vcl. are silent.

34

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

Measures 37-40. Picc. and Fl. 2 are silent. Pno. 1 and Pno. 2 play a rhythmic pattern of eighth and sixteenth notes. Vln. 1 and Vln. 2 play sustained chords. Vla. and Vcl. are silent.

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

This system contains measures 35 through 38. The Piccolo and Flute 2 parts are silent. The Piano 1 and 2 parts play a rhythmic accompaniment of eighth and sixteenth notes. The Violin 1 and 2 parts play sustained chords. The Viola and Violoncello parts are silent.

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

This system contains measures 35 through 38. The Piccolo and Flute 2 parts are silent. The Piano 1 and 2 parts play a rhythmic accompaniment of eighth and sixteenth notes. The Violin 1 and 2 parts play sustained chords. The Viola and Violoncello parts are silent.

36

B.C1.1 *ff*

B.C1.2 *ff*

Pno.1

Pno.2 *(f)*  
*ff*

Vln.1 *f*  
*marcato e tenuto sempre \**

Vln.2 *f*  
*marcato e tenuto sempre \**

Vla.

Vcl.

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

37

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.



38

*simile*

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

[39]

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

[40]

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

out

out

(f)

f

fade in

fade in

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

(f)

B.C1.1

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

[41]

Picc.

B.C1.2

Pno.1

Pno.2

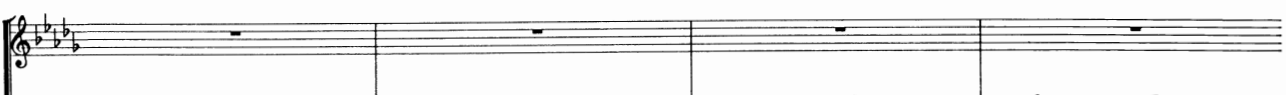
Vln.1

Vln.2

Vla.

Vcl.

fade in

Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Picc.  Musical score for Piccolo, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

B.Cl. 2  Musical score for Bass Clarinet 2, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

Pno. 1  Musical score for Piano 1, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes both treble and bass staves with chords and single notes.

Pno. 2  Musical score for Piano 2, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes both treble and bass staves with chords and single notes.

Vln. 1  Musical score for Violin 1, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The instrument plays sustained chords.

Vln. 2  Musical score for Violin 2, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The instrument plays sustained chords.

Vla.  Musical score for Viola, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

Vcl.  Musical score for Violoncello, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

Picc.  Musical score for Piccolo, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

B.Cl. 2  Musical score for Bass Clarinet 2, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

Pno. 1  Musical score for Piano 1, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes both treble and bass staves with chords and single notes.

Pno. 2  Musical score for Piano 2, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes both treble and bass staves with chords and single notes.

Vln. 1  Musical score for Violin 1, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The instrument plays sustained chords.

Vln. 2  Musical score for Violin 2, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The instrument plays sustained chords.

Vla.  Musical score for Viola, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

Vcl.  Musical score for Violoncello, showing four measures of music in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes.

42A

Picc.  Musical staff for Piccolo, showing a melodic line with eighth and sixteenth notes.

B.Cl. 2  Musical staff for Bass Clarinet 2, showing a melodic line with eighth and sixteenth notes.

Pno. 1  Musical staff for Piano 1, showing a complex texture with multiple voices and chords.

Pno. 2  Musical staff for Piano 2, showing a complex texture with multiple voices and chords.


Vln. 1  Musical staff for Violin 1, showing sustained chords.


Vln. 2  Musical staff for Violin 2, showing sustained chords.


Vla.  Musical staff for Viola, showing a melodic line with eighth and sixteenth notes.


Vcl.  Musical staff for Violoncello, showing a melodic line with eighth and sixteenth notes.


Picc.  Musical staff for Piccolo, showing a melodic line with eighth and sixteenth notes.


B.Cl. 2  Musical staff for Bass Clarinet 2, showing a melodic line with eighth and sixteenth notes.


Pno. 1  Musical staff for Piano 1, showing a complex texture with multiple voices and chords.

Pno. 2  Musical staff for Piano 2, showing a complex texture with multiple voices and chords.

Vln. 1  Musical staff for Violin 1, showing sustained chords.

Vln. 2  Musical staff for Violin 2, showing sustained chords.

Vla.  Musical staff for Viola, showing a melodic line with eighth and sixteenth notes.

Vcl.  Musical staff for Violoncello, showing a melodic line with eighth and sixteenth notes.



Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 



Picc.    

B.Cl. 2    

Pno. 1    

Pno. 2    

Vln. 1    

Vln. 2    

Vla.    

Vcl.    

[43]

Picc.    

B.Cl. 2    

Pno. 1    

Pno. 2    

Vln. 1    

Vln. 2    

Vla.   

Vcl.  

Picc.

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.



43A

Picc.

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.



Picc. B.Cl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

This system contains the first four measures of the score. The Piccolo (Picc.) and Bass Clarinet 2 (B.Cl. 2) parts play a rhythmic melody of eighth and sixteenth notes. The Piano 1 (Pno. 1) and Piano 2 (Pno. 2) parts provide harmonic support with chords and moving lines. The Violins 1 (Vln. 1) and Violins 2 (Vln. 2) play sustained chords. The Viola (Vla.) and Violoncello (Vcl.) parts play a steady eighth-note accompaniment.

Picc. B.Cl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

This system contains measures 5 through 8 of the first system. The instrumentation and parts remain the same as in the previous system, continuing the musical themes established in measures 1-4.

44

Picc. 

B.Cl. 2 

fade 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

fade 

Vcl. 

45

Picc.

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

L.H. fade

out

out

Picc.

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

out

Picc.

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

fade in

46

Picc.

B.C1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

fade

tenuto sempre\*

fade in

(f) fade

Picc.  out  
 B.Cl. 2   
 Pno. 1   
 Pno. 2   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vcl.  fade in

47

Fl. 1   
 Cl. 2   
 Pno. 1   
 Pno. 2   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vcl.  mf



Fl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

This system contains the first four measures of the score. The woodwinds (Fl. 1 and Cl. 2) play a rhythmic pattern of eighth and sixteenth notes. The pianos (Pno. 1 and Pno. 2) play a more complex texture with chords and moving lines. The strings (Vln. 1, Vln. 2, Vla., and Vcl.) provide a harmonic foundation with sustained chords and some movement in the lower strings.

Fl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

This system contains measures 52-55 of the score. The instrumentation and parts continue from the first system. The woodwinds maintain their rhythmic pattern, while the pianos and strings continue their respective parts, creating a cohesive musical texture across the measures.



49

Fl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

This system contains measures 49, 50, and 51. The Flute 1 part has a melodic line with eighth and sixteenth notes. The Clarinet 2 part has a similar melodic line. The Piano 1 and 2 parts play a complex harmonic accompaniment with many beamed sixteenth notes. The Violin 1 part plays a sustained chord, while Violin 2, Viola, and Violoncello are silent.

Fl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

This system contains measures 52, 53, and 54. The instrumentation and parts continue from the first system. The Flute 1 and Clarinet 2 parts have melodic lines. The Piano 1 and 2 parts provide a dense harmonic texture. The Violin 1 part continues with sustained chords, while Violin 2, Viola, and Violoncello remain silent.

50

Fl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

51

Fl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Fl. 1.1  
out

Cl. 1.2  
out

Pno. 1  
(*f*)

Pno. 2  
(*f*)  
*f*

Vln. 1  
*tenuto sempre\**

Vln. 2  
fade in

Vla.  
*f*

Vcl.

Fl. 1.1

Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Picc.

B.Cl. 2

fade in

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Picc.

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

[54]

Picc. *mf*

B.Cl. 2 *mf*

Pno. 1

Pno. 2

Vln. 1 *mf*

Vln. 2 *f*

Vla. *mf*

Vcl.

Picc.

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

**Ficc.**

**B.Cl.2**

**Pno.1**

**Pno.2**

**Vln.1**

**Vln.2**

**Vla.**

**Vcl.**

54A

Picc.

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Picc.  Musical score for Piccolo, staff 1, measures 1-4.

B.Cl. 2  Musical score for Bass Clarinet 2, staff 2, measures 1-4.

Pno. 1  Musical score for Piano 1, staff 3, measures 1-4.

Pno. 2  Musical score for Piano 2, staff 4, measures 1-4.

Vln. 1  Musical score for Violin 1, staff 5, measures 1-4.

Vln. 2  Musical score for Violin 2, staff 6, measures 1-4.

Vla.  Musical score for Viola, staff 7, measures 1-4.

Vcl.  Musical score for Violoncello, staff 8, measures 1-4.

Picc.  Musical score for Piccolo, staff 1, measures 5-8.

B.Cl. 2  Musical score for Bass Clarinet 2, staff 2, measures 5-8.

Pno. 1  Musical score for Piano 1, staff 3, measures 5-8.

Pno. 2  Musical score for Piano 2, staff 4, measures 5-8.

Vln. 1  Musical score for Violin 1, staff 5, measures 5-8.

Vln. 2  Musical score for Violin 2, staff 6, measures 5-8.

Vla.  Musical score for Viola, staff 7, measures 5-8.

Vcl.  Musical score for Violoncello, staff 8, measures 5-8.

55

Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

fade

Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 


Vla. 


Vcl. 


out





[56]


Picc. 


B.C1.2  fade

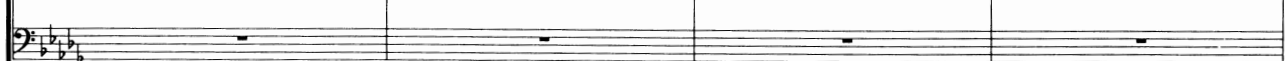
Pno.1 


Pno.2 


Vln.1 


Vln.2 


Vla. 


Vcl. 


Picc. 


B.C1.2  out


Pno.1 

Pno.2 

Vln.1 

Vln.2 

Vla. 

Vcl. 

[57]

Picc. 

B.Cl. 2 

Pno. 1 

Pno. 2 


Vln. 1 

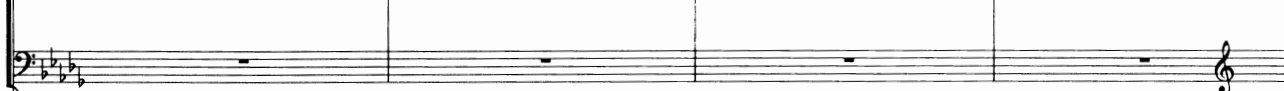
Vln. 2 


Vla. 


Vcl. 


fade


Picc. 

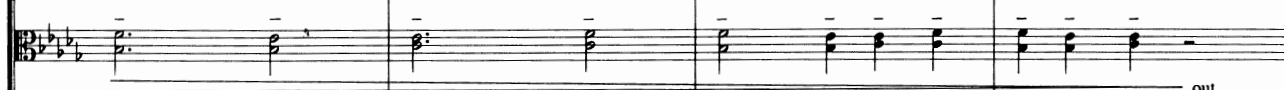
B.Cl. 2 

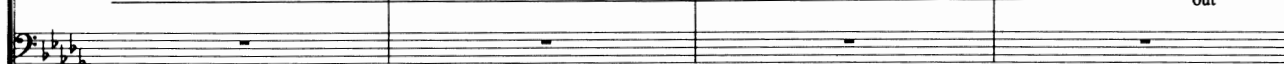
Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

out

58

Picc. *mf*

Fl. 2

Pno. 1 *R.H. fade*

Pno. 2 *R.H. fade*

Cl. 1

Cl. 2 *fade*

Ba.

Dr.

Picc.

Fl. 2

Pno. 1 *out*

Pno. 2 *out*

Cl. 1

Cl. 2

Ba.

Dr.

**[59]**

Picc. *mf*

Fl. 2 *mf*

Pno. 1 *(f)*

Pno. 2 *(f)*

Vln. 1

Vln. 2

Vla.

Vcl.

out

**[60]**

Picc.

Fl. 2

Pno. 1 *(f)*

Pno. 2 *(f)*

Vln. 1

Vln. 2

Vla.

Vcl.

61

Picc. *fade*

Fl. 2 *fade*

Pno. 1 *fade in*

Pno. 2

Trn. 1

Trn. 2

Tla.

Tcl.

Picc. *out*

Fl. 2

Pno. 1

Pno. 2

Trn. 1

Trn. 2

Tla.

Tcl.

Picc. 

Fl. 2   
out

Pno. 1 

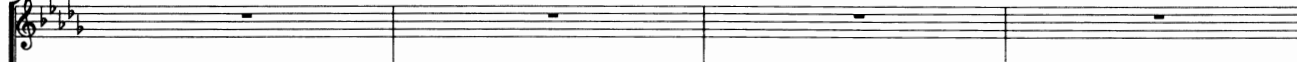
Pno. 2 

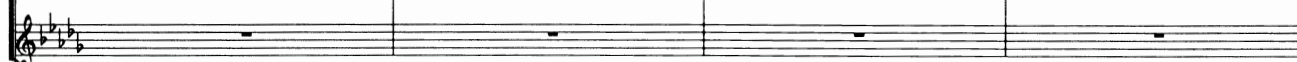
Vln. 1   
fade


Vln. 2   
tenuto sempre\*


Vla.   
fade in  
tenuto sempre\*

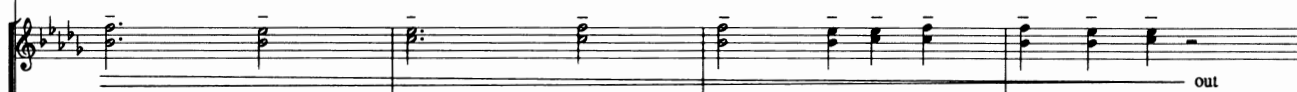
Vcl.   
fade in

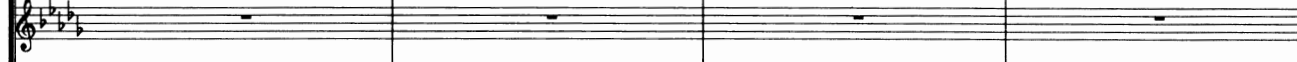
Picc. 

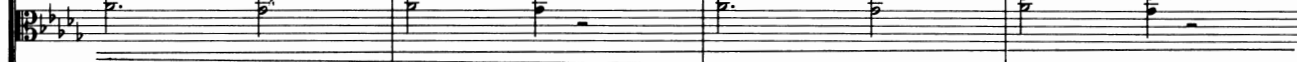
Fl. 2 


Pno. 1 

Pno. 2 

Vln. 1   
out

Vln. 2 

Vla. 

Vcl. 

[63]

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.


*marcato e tenuto sempre\**  
*sub. mf* *f*


*f*


[64]


Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.


*marcato e tenuto sempre\**  
*ff*


Picc. 

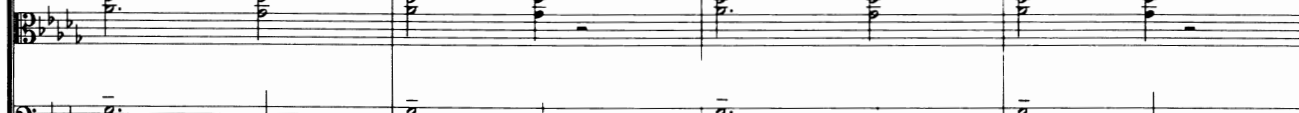
Fl. 2 


Pno. 1 

Pno. 2 

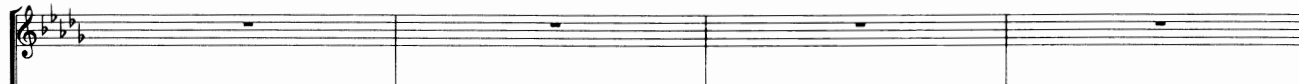
Vln. 1 

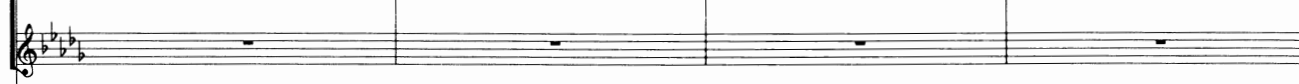
Vln. 2 


Vla. 

Vcl. 


65


Picc. 

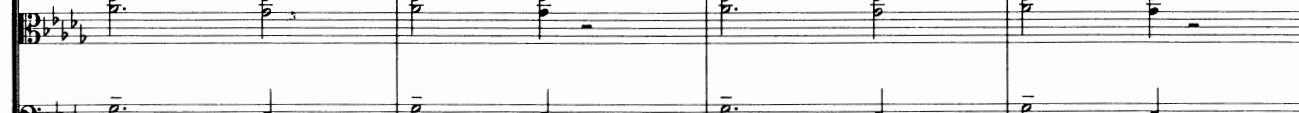
Fl. 2 

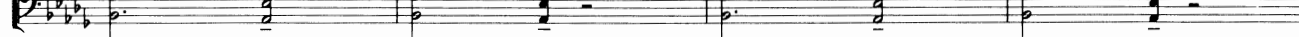
Pno. 1 

Pno. 2 

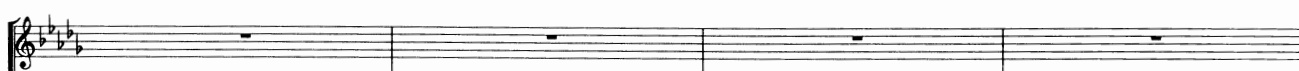
Vln. 1 


Vln. 2 


Vla. 

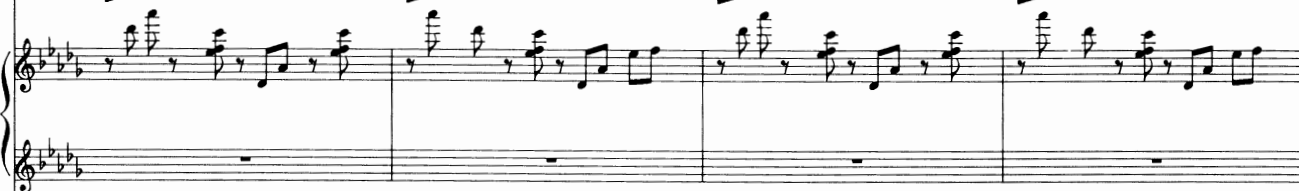
Vcl. 




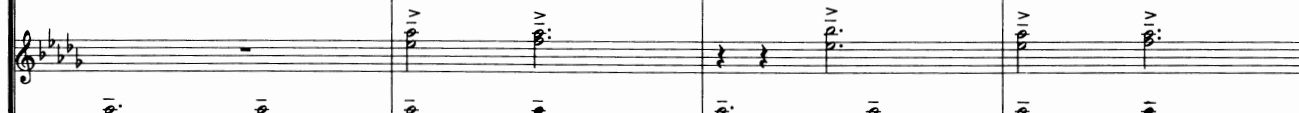
Picc. 

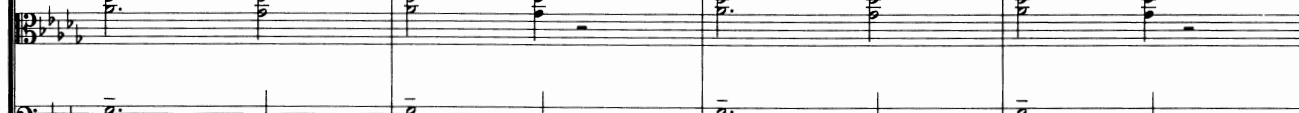
Fl. 2 

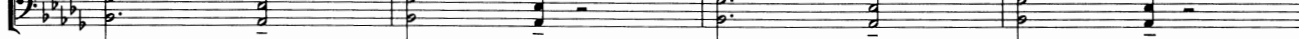
Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Picc. 

Fl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

68

Cl. 1 B.Cl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

*f* *simile* *f* *simile* *f* *f* *f* *f*

Cl. 1

B. Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

69

Cl. 1

B. Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*simile*

*simile*

Cl. 1.1

B. Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

70

Cl. 1.1

B. Cl. 1.2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*simile*

*simile*

Cl. 1

B. Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

71

Cl. 1

B. Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*simile*

*simile*

Cl. 1

B. Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

72

Cl. 1

B. Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cl. 1

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

out

(s)

(s)

(s)

Cl. 1

B.Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.



Picc. 

Fl. 2 

Pno. 1 

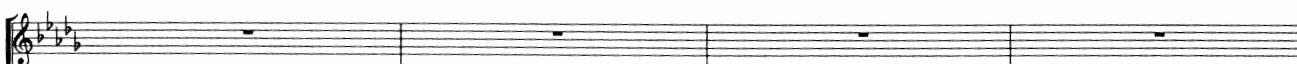
Pno. 2 


Vln. 1 


Vln. 2 


Vla. 

Vcl. 

Picc. 

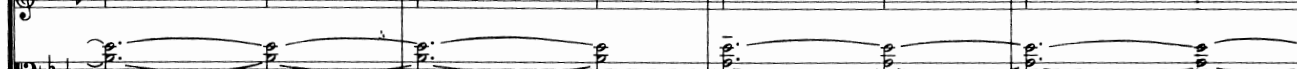
Fl. 2 

Pno. 1 

Pno. 2 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

74

Picc.

Fl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

*simile*

Picc.  The Piccolo part consists of a melodic line with eighth and sixteenth notes, often beamed together, in a key with three flats.

Fl. 2  The Flute 2 part plays a similar melodic line to the Piccolo, with eighth and sixteenth notes.

Pno. 1  The Piano 1 part features a complex texture with multiple voices in both the treble and bass staves, including sixteenth-note patterns.

Pno. 2  The Piano 2 part continues the complex texture with various rhythmic patterns and chordal structures.

Vln. 1  The Violin 1 part plays sustained chords with long horizontal lines indicating holds.

Vln. 2  The Violin 2 part plays sustained chords, mirroring the texture of Violin 1.

Vla.  The Viola part plays sustained chords, contributing to the harmonic background.

Vcl.  The Violoncello part plays sustained chords, providing a low harmonic foundation.

74A

Picc.  The Piccolo part continues with its melodic line, showing some variation in rhythm.

Fl. 2  The Flute 2 part continues with its melodic line, mirroring the Piccolo.

Pno. 1  The Piano 1 part continues with its complex texture, featuring intricate sixteenth-note passages.

Pno. 2  The Piano 2 part continues with its complex texture, maintaining the harmonic and rhythmic complexity.

Vln. 1  The Violin 1 part has a brief rest in the first measure before resuming its sustained chords.

Vln. 2  The Violin 2 part has a brief rest in the first measure before resuming its sustained chords.

Vla.  The Viola part has a brief rest in the first measure before resuming its sustained chords.

Vcl.  The Violoncello part has a brief rest in the first measure before resuming its sustained chords.

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

First system of musical notation, measures 1-4. The Piccolo and Flute 2 parts have melodic lines. The Piano 1 and 2 parts have complex arpeggiated figures. The Violins, Viola, and Violoncello parts provide harmonic support with sustained chords and long notes.

Picc. Fl. 2 Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vla. Vcl.

Second system of musical notation, measures 5-8. The Piccolo and Flute 2 parts continue their melodic lines. The Piano 1 and 2 parts continue their arpeggiated figures. The Violins, Viola, and Violoncello parts continue their harmonic support.